

THE  
**MUSICAL WORLD**

A Journal and Record  
OF  
SCIENCE, CRITICISM, LITERATURE, & INTELLIGENCE,  
CONNECTED WITH THE ART.

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NUMBER	{ PUBLISHED EVERY THURSDAY, AT NOON. }	New Series
CCLXXXIX.		

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THURSDAY, OCTOBER 7, 1841.

WE resume our consideration of the Provincial Festivals—a subject which, from the influence it has long maintained, and the educational power it possesses, is very dear to us; and by reason of the numerous interests and associations with which it is connected, must be worthy of general and serious attention.

We have taken some pains to look into the early history of these enterprises in this country, and we find that they were originally but simply the "Music Meetings" which their old-fashioned denomination implies—that the choir of a Cathedral, with their professional friends, and any other music lovers amongst their neighbours, formed periodical gatherings for the better and fuller enjoyment of the art they loved, and for that art's sake alone—that these occasional meetings gradually grew into consequence and awakened observation and curiosity—that large auditory assemblies were soon congregated, and grander works were attempted and accomplished—that the idea was then first conceived, of turning these multitudinous gatherings to a charitable as well as a pleasurable account—that subsequently, artists were invited from different parts of the kingdom to lend their assistance, and very large profits accrued to the institutions for whose benefit the generous and artistical struggle was made—and that, arriving at this happy consummation, collecting thousands of persons to enjoy and participate a most delightful recreation, improving the professional knowledge and skill, as also the social habits of its promoters, spreading the glory of Music, its masters and their productions through the land, educating the far off rustic in that which forms the refinement of a palace, enriching the operatives and trade of the locality, and liberally adding to the comfort of Charity's numerous forlorn children; having arrived at this happy consummation, the Provincial "Music Meeting" had achieved

VOL. XVI.—NEW SERIES, VOL. IX.

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all that its most sanguine abettors had ever anticipated, and long it remained one of the most wise and important institutions of the country.

As in all the affairs of this changing world, the petty feelings of one generation of its people have undermined and shaken the edifice which the magnanimity of the former had raised—the jealousy of communities, the rivalry of power not purpose, the comparative wealth and poverty of vicinities, and the evil example and advice of pretenders to taste, have altogether so changed the form and features of the good old “meeting,” that its original founders would be puzzled and, it might be, sorely scandalized to recognise the lineaments of their progeny. Our speculative Stewards began by augmenting the number of performers beyond the requisite strength, and otherwise increasing the general expenses of the undertaking, in order that they might eclipse the fame of some neighbouring successful attempt—this larger number of performers suggested the adoption of evening concerts to afford them employment; and thus, the corporation parties, the town hall assemblies, the out of door rambles and amusements, and all the native country varieties that were wont to form a goodly portion of the sociable enjoyment of the “meeting,” were at once swept away. Thence arose those seeds of languor and distaste, which are now so severely complained of and felt—to complain is querulous, but to feel is natural; and how, we ask, is it possible for artists or auditors to wade through a morning and evening performance of several hours’ duration, day after day, without languor and disrelish—without a weariness which poor human nature cannot resist, and a lurking resolve to avoid the cloyance of another visitation?

The next innovation resorted to, was the engagement of “Stars,” instrumental or vocal—persons whose capabilities, however high and artistical, were entirely useless and unavailable for the legitimate purposes of the institution—solo players whose *concertos* are inadmissible in the cathedral, and singers, whose ignorance of our language precluded their attempting the splendid sacred productions which belonged, almost exclusively, to our country, and which form the essential *materiel* of its musical solemnization—thus, the evening concert was brought to rival the morning performance; and this arrangement failing to re-imburse the large additional cost of seducing artists from foreign countries, the prices of admission were raised, and such distinctions made in the variety of seat and situation as best flattered the weakness of the wealthy and vain glorious; thereby destroying one of the greatest charms of the Festival—its general sociality and mutual enjoyment. From these arose the thousand competitions, rivalries, extravagant salaries to the few, cruel retrenchments among the useful many, and all the nameless mistakes and shifts which have rendered the good old “Music Meeting” but little better than a mountebank speculation, save in its constant failure and its monstrous expense.

How this lamentable state of things is to be remedied, seems to us no very abstruse problem—let the conductors of such undertakings rely upon the most legitimate resources—let their selections be judiciously made—let their performers be well chosen and adequately paid—let their orchestras be ample for the duty—

let their performances be effectively rehearsed—let their charges be moderate in proportion with the means of the million—let them, in short, return as nearly as possible to “what has been,” and they will assuredly find, “what will be” equal to their utmost ambition and desire.

They may, if they will, give one or more secular concerts in their Town-hall, alternately with the Cathedral performances; which will present the plural advantages of relief and variety, will develop the vast improvement and resources of orchestral music which modern times have accumulated, will afford their several artists opportunity for the display of their varied powers, and, it may be presumed, will obviate much of the religious objection of those who consider it something worse than profane to follow up the sublimities of the “Messiah” with a selection of theatrical overtures and songs. Moreover, the employment of the mornings only will admit of the proper rehearsal of every day’s performance, and, instead of necessarily leaving a very large portion, both of the serious and lighter pieces, to chance and the recollections of the Band, will afford every subject and every artist a fair opportunity of success. The evenings may be occupied by a public dinner, so ordered that ladies may partake the festivity and contribute with music to make the banquet an intellectual one—by a Fancy Fair—by a Fête Champêtre—and by a Ball—each and all of which will be largely contributory to the charitable objects of the “Meeting.” Above all, let the funds accumulated be carefully husbanded and wisely disbursed in the country and for the country, and not lavished upon those who do not feel and cannot assist our interests, and who of late have taken to their own brighter foreign homes that which might have cheered and solaced many a shadowy native one.

This, and such as this, may amend, if not entirely remedy the evil, and save the “Festival” from its apparently inevitable ruin. Such at least, is our conviction, and such we most earnestly recommend to the trial. C.

#### CHANTING.

WITH respect to the parts of the service of the church in which music should be introduced, much difference of opinion unfortunately exists, and much variety of practice prevails. In churches where there is no organ, it is not often practicable to perform anything but psalmody; but, where there is an organ, we are strongly of opinion that there ought to be less psalm-singing and more chanting than is usual; the psalm-tune, in its present form, being a comparatively modern thing, whilst the chant is the ancient and legitimate music of the church, and to our mind infinitely more devotional. A common objection to chanting is the alleged difficulty of the congregation joining in it; but we do not hesitate to say, and we speak from experience, that where the organist knows his work, the habit of chanting is most easily acquired by the congregation; the melodies of chants being exceedingly short and simple. The parts of the morning service which it is advisable to chant in parish churches are, the *Venite*, the *Te Deum*, and the *Jubilate*; and the *Magnificat* and *Nunc Dimittis*, in the evening service. In many churches the *Venite* and *Jubilate* are chanted, and the *Te Deum* read, which is perfectly absurd; for if the latter is not essentially a hymn of praise, we do not know what is. It is far preferable to read the *Venite*, and to chant the *Te Deum*. In the Communion service, the responses to the commandments may be chanted, and when there is a

communion, "Therefore with angels and archangels," &c., and in the fine hymn "Glory be to God on high," &c., which are both ordered by the rubric to be "said or sung," ought to be sung. We think it right here to raise our voice against the very objectionable practice which occasionally prevails, of joining two verses together, or of dividing a verse into two in chanting. In the Book of Common Prayer, the Psalms, *Te Deum*, &c., are "pointed as they are to be sung or said in churches," and a clergyman who permits a deviation from the prescribed order in this respect is as much open to censure as one who mutilates the prayers by alterations of his own. It is often thought that chanting unduly lengthens the service, but this inconvenience may easily be remedied by having less psalm-singing. For example, why not chant a sanctus, as in cathedrals, between the Litany and the Communion Service? Moreover, psalms, instead of being sung in proper time, are very generally drawled out in a most tedious manner, whereby not only much time is wasted, but their character entirely destroyed.

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## CORRESPONDENCE.

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### NATIVE AND FOREIGN TALENT.

*To the Editor of the MUSICAL WORLD.*

SIR,—The enterprising inhabitants of this commercial and beautiful town have lately had an opportunity of judging between the merits of the Italian and English singers. On the 20th inst. the Italians gave two concerts: one, at the Assembly Rooms, in the morning; and another, in the evening, at the Theatre. The morning concert was thinly attended, but the Theatre in the evening was completely full. Although the audience, with that liberal feeling with which the English usually treat foreigners, applauded, there was considerable disappointment felt, as the applause was anything but hearty. Grisi was the only one who gave real satisfaction, and even she was thought, by those who heard her three or four years back, in London, to be much fallen off; in fact, she sang nearly the whole evening "*Mezza Voce*;" when she did, on one or two occasions let out the whole power of her voice, it was harsh in the extreme, for many notes in her voice are sadly out of tune. The rest of the singers were considered nothing beyond mediocrity.

On the 27th we had a concert at the Theatre, supported by the English singers. The house was crowded to excess; and if we may judge from the loud and long applause that was bestowed on every one of the pieces, the satisfaction of the audience was perfect. Birch, with her beautiful voice, sang an Italian air, and "Bid me discourse," in a brilliant style; Miss Hawes delighted every one in Arne's touching "Hymn of Eve," but she produced the greatest effect in Bishop's lovely trio, "Blow, gentle gales;" and H. Phillips, by his manly performance of Dibdin's fine old ballad, obtained an enthusiastic encore—a compliment that was paid to several other pieces in which the ladies were engaged. It is but the simple truth to state, that the opinions of all those I have heard speak on the subject are decidedly in favour of the English concert, at which, they say, they had better music; that the singers have fresher and more beautiful voices, and that they took more pains than the Italians; indeed, I think that the Italians, if they come here again, will meet with but poor success—the novelty was the attraction on the 20th.

Your obedient servant, HINE.

Newcastle-on-Tyne.

[We give our correspondent all credit for his patriotism, and congratulate Newcastle on its discrimination—however startling it may appear to certain critics, the decision of our northern *Dilettanti* was doubtless fair and justifiable; for, without meaning to detract from the high merits of the Italians, when their recent exertions are taken into consideration, and it is borne in mind that they sang in Edinburgh on Saturday, and had to travel a wearisome journey to be present on Monday morning, it seems more than probable that they were incapable of their usual efforts. Their selection of music was, of course, inferior; the most popular pieces of the party being those which they have themselves created,

or coloured into endurableness. As to the pains-taking, our Italian nightingales had no solid inducement for such endeavours; they were mere birds of passage, and their mission was to gull rather than to please the natives. We learn with great pleasure the triumph of our assiduous fair countrywomen, and their talented associate.—ED. M. W.]

### CHORUS SINGERS.

*To the Editor of the MUSICAL WORLD.*

SIR,—After the public demonstration on the part of the "Professional Choral Society," the artistical display in the performance of the "Seasons," and the authenticated fact that no less than one hundred *efficient* choristers have been in the field, furnished with every requisite for the production of the works of the great masters on a scale of superior excellence and precision—after all this, one might reasonably have hoped to have heard no more of the managers of Provincial Festivals engaging chorus singers whose *only* qualification appears to be their immediate connexion with the government of certain musical institutions or societies. Unfortunately, hopes thus raised have been doomed to speedy disappointment by the act and deed of the director of the Gloucester Festival; surely, such a state of things ought not to exist; it cannot be just that professional choristers should be deprived of the means of subsistence by the *uncalled* for introduction of amateurs possessing other sources of dependence, and seeking merely their own gratification and amusement, at the expense of those who bear the burden and toil of the day.

I am happy to learn from the "Musical World," that the "Professional Choral Society" will again shortly appear before the public, and that the rehearsals are already announced; it is therefore to be hoped that the appeal will be responded to, and that provincial managers will not lose sight of the merits of this society, but will readily come forward in furthering its objects and promoting the interests of their brethren in the more humble, but not less useful, sphere of the musical profession. Such a course will reflect the greatest credit on themselves, materially assist the cause of the British choristers, tend to the advancement of the art, and will, doubtless, prove truly beneficial to the musical public generally. I have the honour to be, Sir, yours most respectfully,

VINDICATOR.

*New Bond Street.*

[The complaint of the above letter has been already discussed—its hopes will be concurred in by all lovers of good taste and justice. Our conviction is, that the "Professional Choral Society," will, by perseverance in their artistic course, not only establish their own just claims, but vindicate the reputation of their craft, and give the English Chorus Singer a merited place amongst artists in general.—ED. M. W.]

### OBITUARY.

MR. RALPH BANKS.—This venerable professor and excellent man died lately, at Rochester (aged seventy-nine), where he had held the situation of organist of the cathedral for half a century. Mr. Banks was a sound musician, and a good performer on the organ, pianoforte, and violoncello; he was, we believe, a native of Salisbury. He was universally esteemed and respected.

*see 253.*

### REVIEW.

"*The Temperaments.*" *Seven characteristic pieces, in two books. Felix Mendelssohn Bartholdy. Op. 7. Forming Nos. 44, and 45, of Le Pianiste Moderne.* Wessel and Stapleton.

THESE compositions form an era in the musical career of their composer, and indeed in the progress of the art of which he is so illustrious a follower; they are the first of a class of works for the pianoforte which has given rise to a host of

imitations, more or less successful, from the mass of the continental composers, but which, though there are fair examples in the works of Chopin, Hiller, Thomaschek, Henselt, and Stephen Heller, has only been cultivated with entire success by the inventor, Mendelssohn himself, by Reber, a young Frenchman of distinguished talent, and by our own countryman, Mr. W. Sterndale Bennett. The sonatas of which Beethoven, Dussek, Steibalt, and Woelfl, were so prolific, have given place to the sketch, the impromptu, the song without words, which after all, charming as they are, are but an apology for an industry in musical composition, once proverbial, but now "a black swan" by reason of its rarity; however, since we cannot get sonatas, we must put a good face on the matter and be content with efforts of a less ambitious nature, which, when they come from Mendelssohn, come in a costume so captivating that we are fain to receive them with open arms. No. 1 of "The Temperaments" is a delicate strain in *E minor*, full of the tenderest melancholy—some maiden's plaintive song, mourning the absence of her beloved. With the exception of *one note* (we are hypercritical) it is faultless, that one note is an *F natural*, occurring line 5, bar 5, making a disagreeable false relation with an *F sharp* close at hand in another part. In things indifferent twenty such blots would pass us unnoticed, but in things so near perfection, which shower down upon us from the prolific mind of Mendelssohn, as though it were a summer cloud bursting with fulness of beauty, refreshing the thirsty soul of the *appreciative* poet, as well as that of his more happy *creative brother*, with wholesome drops of never-failing loveliness—in such perfections, we say, the least minute fault is of unimaginable importance. No. 2, in *B minor*, is as impetuous as a whirlwind, and from the first note to the last rushes on with unimpeded energy and conscious power—it is faultless. No. 3, a spirited fugue, in *D major*, shews how early Mendelssohn was thoroughly master of the mysteries of his most mysterious art. No. 4, in *A major*, "*Schnell und beweglich*," is the gem of the set; we can only liken it to a stream of pure and limpid water, which flows on for ever "bubbling sweet music." We are forcibly reminded of the oft-ridiculed, but albeit characteristic passage from Wordsworth—

"A nightingale and two or three thrushes,  
With a noise of wind that rushes,  
And a noise of water that gushes.

This mingled noise of wind and water, rushing and gushing, is happily embodied by Mendelssohn, in a delicious torrent of semiquavers, rocked on the bosom of the softest and the sweetest harmonies. Here ends the first book—and gloriously. Book 2 opens with a grand and important fugue in *A major*, followed by another sad, but lovely complaint, in *E minor*, (*Sehnsuchtig*), and winds up with a regular bit of fairy music, in Mendelssohn's most palpable fashion, and the evident precursor of the marvellous overture to "The Midsummer Night's Dream." The composer here revels in the luxury of his unbounded fancy—a *pedale* on E in the last page but one, is little less than magic. To conclude, we can only lament the utter inadequacy of language to convey any idea of the sensations produced by such poetical music as the above. It must be heard, not talked about. Its effect, however intense, is evanescent as an April shower; it leaves behind a consciousness of past delight, but words can give no picture of it; indeed the feelings inspired by music would be of a greatly less important nature, could they be attained at second-hand. Imagine sending the *effect* of a symphony of Beethoven to a friend by the *penny post*! To us, the nearest thing to the undefinable sensation arising from the performance of beautiful music, is that which is produced by reading, or hearing read from the lips of one beloved, the poetry (which is half music) of the wildest, the saddest, and the loveliest of sweet singers, the ill-fated and lamented Shelley.

Will our readers laugh at us for this?—we trust not—but even if they do, our feelings must remain the same.

"Oh! sing that song again, my page." *Ballad.* Grenville Smart. Cocks and Co. and by all the Publishers.

By no means, "good Master Page!" once is enough, and *once* sang, the hearer will be pleased, for the ballad is somewhat pretty, though repetition would render



it insipid—Mr. Wilmington Fleming (the author) must therefore excuse us; and in return we will recommend his song to such of our readers as pant not after the sublime, but are content with a modicum.

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*"Far o'er the sea."* Song. Grenville Smart. Written by Mrs. Hemans.  
Cocks and Co. and all Publishers.

Much preferable to the preceding, both as regards words and music. We have, however, faults to find, which can easily be corrected in the second or third edition. The bass sometimes goes on for sundry bars in three and four parts, then capriciously leaves two or three of them to take care of themselves, and proceeds in single notes. This has a clumsy effect, especially when (as in line 3, bar 1, of the first page) a leading note is left unresolved, which makes the following chord seem, as it were, denuded of a leg. We also object to the assumption of the minor key in the last four bars, which is meaningless, and is rendered disagreeable by the awkward way of getting back again in line 3, bar 3, of the second page, (on the words "Far o'er the sea,") giving a bad effect of perfect consecutive fifths between C flat—F flat, and B flat—E flat.

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*Mignon's Song.* Goëthe, with a beautiful translation by Mrs. Hemans; adapted to music by Edward Clare. Cocks and Co.

The only thing wanting to render this title-page perfect, is the substitution of the words "and beautiful music by Edward Clare;" we should then have known what to look for. However, as Mr. Edward Clare has been conscientious, we content ourselves with asking, what he means by *adapting* to music? Does he intend to convey, that he has set the words to music of his own, or to an old and worn-out French tune? Surely, if the latter be the case, he would have done better had he published the song with the really beautiful music of Beethoven. If the former, we cannot compliment his music, either on the score of originality or intrinsic merit of any kind.

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*"The Hall of Sleep."* Written by Mrs. Hemans. Edward Clare. Cocks and Co.

This is a much more creditable affair, on the part of Mr. Clare—as, though it amply illustrates the motto affixed, "For sleep is awful," it still is devoid of the quackery which distinguishes the song we have just reviewed. Nothing could be more in character with the poetry than Mr. Clare's music, which is most excellently somniferous; we however object to the harmony of bar 3, page 2, line 1—to the flourish of demisemiquavers accompanying the words,

"Where her young sisters play—"

a clatrap unworthy a writer of Mr. Clare's eminence—to the shake which depicts

"Some old sweet native sound,"

a shake being anything but a sweet sound, but rather an unpleasant alternation of sounds—and to one or two things of less importance, easily altered.

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*"Mid the light ripples."* Barcarole. F. Schubert. No. 249 of Wessel and Co.'s series of German Songs. Wessel and Co.

Beethoven owned that Schubert had some of the divine fire within him—indeed, had he not, we should with difficulty be able to account for such songs as he has written. The present is a melancholy air in *A flat minor*, with an ingenious accompaniment in semiquavers, the figure of which is sustained throughout, with an ease and effect peculiar to Schubert. It is a most lovely composition, and may take its place by the side of the "Erl King," "My repose is fled," and others of the author's best efforts. It is got up in a style of remarkable elegance, and embellished with an admirable illustration. It has both English and German words.

## MUSICAL INTELLIGENCE.

## Metropolitan.

## WESTMINSTER ABBEY.

On Wednesday (the 29th ult.) this venerable fane was the very appropriate arena for the performance of the grand old gothic service composed by Tallis, in the year 1570. The chancel was densely thronged, both in the morning and afternoon, by a congregation which must have exceeded a thousand persons, and which numbered almost all the principal amateurs of cathedral music in London. The choir was augmented, by the voluntary assistance of eminent professors, to the number of forty, a force which is absolutely necessary to the due performance of the duty, and the sacred honour of the place, and which the richly endowed authorities are loudly called upon to provide for occasional, if not for daily solemnizations. The characteristics of Tallis's work, which have been long obsolete, until transcribed into modern notation, by the industry of Mr. T. Oliphant, are vastness, gloomy grandeur, and ponderous solemnity, achieved by the most elaborate combinations and harmonies—features which to us continually associate it with the gothic in architecture, its groinings and tracery; and listened to in this most sacred of all holy places, the performance presents as near an approach to the sublime, as to minds in general is comprehensible. The whole service was admirably rendered, particularly the famous anthem, "I call and cry," which was impressive in the extreme, and very great credit is due to Mr. Turl, the organist, for the pains bestowed in its preparation, and to the musicianly spirit of his associates in the "labour of love."

A most disgraceful scene occurred at the conclusion of the morning service, when, by the cupidity of the vergers, every door but the small one in Poet's Corner was kept closed, lest a gratuitous glance should be caught of any portion of the paid-for show in the Abbey, and the crowd and confusion may well be imagined. The Dean should look to the remedy of this evil on future occasions.

## PROMENADE CONCERTS AT THE ENGLISH OPERA HOUSE.

M. LAURENT, the original importer of this species of entertainment into the metropolis, has commenced a new season, with considerable eclat and abundant promise. The theatre has been re-fitted for the purpose—the pit has been floored over to the level of the stage; the scenery is entirely removed; the stage is enclosed and ceiled; and an orchestra, admirably adapted for the combination and distribution of sound, is erected in the centre—numerous statues, vases, and additional chandeliers, are introduced, and the general decorations of the house, eschewing the oriental gorgeousness lately exhibited at Drury Lane, present the more elegant and agreeable *ensemble* of a tasteful saloon in a nobleman's mansion.

The Band is extremely well selected, comprising a very large proportion of native talent, together with a number of foreign artists of acknowledged and distinguished merit. M. Musard is the conductor, and by the control he maintains over his sixty disciples, and the spirit he infuses into their labours, he appears to possess the qualities of an electrical conductor, and to impart the vivid lightning of the works selected for performance. M. Musard is evidently a man of talent, and a musician; his fitness for the arduous position he occupies is, in comparison with the high pretensions of his rival M. Jullien, as the power of a Jupiter to the legerity of a Momus, and, however we may sometimes differ with the taste which colours his doing, the skill and vigour of his execution, and the mastery of the means at his disposal, entitle him to very high praise and admiration. Amongst the soloists are Messrs. Deloffre and Patey (violins), Pilet (violoncello), Howell (double bass), Carte (flute), Collinet (flageolet), Barrett (hautboy), Lazarus (clarinet), Baumann (bassoon), Jarrett (horn), Muller (trumpet), Laurent, jun. (cornet), Mason (tenor trombone), and Prospere (ophicleide)—a host which cannot easily be improved, much less excelled.

The selections have been judicious and praiseworthy—several fine overtures



have been extremely well rendered, the solos have been clever, and the dance music free from that coarse and vulgar blazonry which startles the musician's ear, and corrupts the uninformed. We never heard the "Guillaume Tell" overture better played, if we except the performance of the band of the Academie Royale in Paris, which to this day seems to preserve the original virgin aroma imparted to it by the gifted composer: but we must utterly object to the "new reading" of the Freischutz, which by variegating the time seems to us to make many a powerful passage mawkish, and to destroy the only spirit of the work—that spirit which Weber himself declared to be satisfactorily developed, the last time he ever listened to this matchless wonder of his own creation. Of the solos we were most struck by the performance of M. Laurent, jun., on the *cornet à piston*, which evinced a very remarkable improvement since we heard him last year, and of Mr. Mason, on the *tenor trombone*, whose mellow tone and clear execution entitle him to distinction and applause. The Napoleon Quadrille by Musard is artistically put together and characteristic—another, on subjects from Beethoven, is in preparation; as also an arrangement of the most favourite airs &c. from "Masaniello," by Musard; and a constant variety and novelty is announced, in which we hope to have a few samples from the Barnetts, and Bennetts, and Macfarrenes, who have hitherto received so little encouragement from the managers of this popular species of entertainment—this accorded, the present undertaking would be fully entitled to the liberal patronage of the British public.

#### WESTMINSTER HARMONIC SOCIETY.

This infantine society gave a Concert on Friday evening, at the Temperance Hall, in York Street, Westminster, consisting of a selection from the "Messiah" and "Judas Maccabeus." Institutions of this nature, which have for their purpose the moral and intellectual amelioration of that class of society for which the refiner's art has till lately been very little exercised, demand and deserve the encouragement of the philanthropist and the good citizen: in the dense population of lower Westminster one can conceive no happier establishment than that of a school, where the unrich man and his family may cheaply pursue one of the most pleasing of studies, and where the hardly-worked may recreate at the most moderate charge, and in the most inoffensive way. Such are the objects of the Westminster Harmonic Society, and to it and numerous similar institutions in various parts of the metropolis we are proud to offer our utmost assistance and support.

We have said that the society is in its infancy, and the performance of Friday was, it must be confessed, of a very jejune quality; it was, however, sufficiently indicative to warrant a prophecy, that if the members will persevere in the practice of works within their compass, they will speedily be repaid, surpassing even their own aspiring expectations.

#### Provincial.

\*.\* This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter or opinion it may contain.—Ed. M. W.

#### NEWCASTLE-ON-TYNE.

Miss Birch, Miss Maria B. Hawes, and Mr. Phillips, gave a Concert in the Theatre on Monday evening, the 27th ult., which was attended by a most numerous and respectable audience. Miss Birch sang "With verdure clad" very beautifully, also "Go, forget me;" but her great effort was in Marliani's aria "Stanza di piu," in which she was rapturously encored. Miss Hawes gave "The Hymn of Eve" very finely; and in her own ballad, "I'll speak of thee," she quite electrified the audience, who loudly demanded its repetition. Of Mr. Phillips' singing it is almost unnecessary to speak; "Tears such as tender fathers shed," was exceedingly fine, and in "Non piu andrai," "The Sailor's Journal," and "The Lakes of Killarney," he created quite a furore, and was called upon to repeat them. "Blow, gentle gales," was charmingly sung by the trio, also Battishill's "O remember not." Mr. Ions presided at the pianoforte, and

played a piece by Thalberg with the expression and taste which always characterizes his performance. The concert altogether afforded a treat of seldom occurrence in this town.

#### MANCHESTER.

On Wednesday (the 29th ult.), there was an Undress Concert, as it is termed, in the Concert Hall, upon which occasion Miss Jane Clough made her *debut*. As might be expected, from her youth and novel situation, she suffered much from timidity, which prevented her having sufficient command over her voice to do herself full justice. In the duet "Born in a blaze," with Mr. Walton, she acquitted herself very well, and was encored. Her voice, a soprano, is sweet, but rather weak, and the compass reaches A with ease and clearness. This young lady is now fairly before the public, doubtless she will work hard to ensure her a place high in the profession she has adopted. The instrumentalism was, as usual, excellent. Spohr's overture, *Pietro von Abano*, was very effective, and played *à la merveille*. In this orchestra, every member seems animated by one spirit of generous emulation, partaking less of rivalry than of love and affection to their talented and amiable leader.

#### CANTERBURY CATCH CLUB.

This far-famed Society held the first meeting of its sixty-second season on Wednesday evening (29th ult.), when an excellent Concert was given under the direction of Mr. Goodban, who, for half the period since its establishment, has so ably filled the offices of leader and conductor. The concert opened with "Handel's Occasional Overture," accompanied on the organ by Mr. Jones, which was followed by the usual commencing glee of "Glorious Apollo." Mrs. Shirgess, whose voice and style are greatly improved since her last engagement, sang very effectively Lee's song "Love in a cottage for me," and Bellini's "Do not mingle," which last was most deservedly encored. Mr. William Palmer sang, with his usual judgment, a very appropriate song by Blewitt, "Let us drink to old friends;" the remaining glees and overtures were performed with good effect by a complete vocal and instrumental band, intermixed with the usual toasts on this occasion, which commenced immediately after the performance of Mr. Goodban's "Charter glee," and the concert terminated with "God save the Queen," in which the company heartily joined in chorus. The room was crowded, and the heat excessive, notwithstanding which, all appeared gratified with the evening's amusement, and to hail with delight the resumption of these weekly convivial meetings for the ensuing winter season, which the arrangements already made and in progress promise to be a prosperous one.

#### GLASGOW.

The appearance of Madame Grisi and Signor Lablache in this city has been, for several weeks past, anticipated with unusual interest, both in the fashionable circles and by those who enjoy music of the highest class.

The Morning Concerts were given in the Assembly Room, the Evening Concerts in the Theatre. The pit of the Theatre presented the unusual scene of an extended party in full dress; every part of the house, indeed, was well attended. Respecting the merit of the music announced, in the several programmes, there will be a difference of taste; but as to the excellence of the performance there will be only one opinion. They contained selections from the operas of Mozart, Rossini, Bellini, Donizetti, &c., calculated to exhibit the different styles of these eminent composers.

The pieces performed on the present occasion were almost wholly written for the stage; on this account both the composer and performer appeared under a disadvantage. On Wednesday morning (the 15th ult.), the first part terminated with a Quintetto of Mozart, from "Cosi fan tutti;" the composition itself is most beautiful—each part is distinct, and the whole blend together with much effect. In its performance the various sentiments of the *dramatis personæ* were expressed with great truth, and the combination of voices resembled a perfect instrument under the hand of one skilful director. "La ci darem la mano," by the same composer, has been so long a favourite in the concert-room, on the stage, and in private circles, as to render any notice of it unnecessary, except to mention its repeated performance at these concerts. But Mozart's "Non piu andrài" is one of those gems which no succeeding composer has approached; and in spite of the absence of a full band, which would have completely exhibited the intention and merits of the author, Lablache's splendid singing of it made it forgotten that such accessories were ever employed. Next to Mozart, Rossini claims notice: there is, in all his operas, a brilliancy which dazzles the imagination; his melodies are so graceful, and the accompaniments so exciting, that the attention is

agreeably arrested at once, and the pleasure prolonged to the end of each piece. During the concerts there were several pieces from "Il Barbiere," and other operas. Connected as these celebrated *morceaux* are with the character, incidents, and situations for which they were written, the merit of Rossini is very imperfectly seen in a performance of them at a concert. It is no stinted commendation of them to allude to the immense popularity in which they have been regarded by thousands who never saw the operas from which they are taken.

Cimarosa's magnificent duet, from "Il Matrimonio Segreto," and Rossini's duet, from Cenerentola, "Un Segreto d'importanza," are compositions of first-rate excellence; the Messrs. Lablache (father and son) imparted to them a musical-like finish and a spirit which went far to compensate for the imperfection we have alluded to. But of all the music which was performed, the selection from "I Puritani" was that most generally admired. Bellini's fame seems to rest on this foundation; and a goodly fabric it is, supported by such pillars of strength as Grisi and Lablache. M. Benedict, the talented conductor, besides accompanying the vocal music, delighted the audience by his chaste and elegant fantasias, introducing some of our own national airs. Signor Puzzi also contributed to vary the entertainments by performing on the French horn some national airs, with a delicacy and dexterity which astonished and charmed the audience. Another variety was the buffo duets, by Madame Grisi and Signor Lablache, "Oh guardate che figura," and the Singing Lesson, from the Opera of "Il fanatico per la Musica."

## DURHAM.

Mr. Lingard's Concert took place, as advertised on Friday evening (the 24th ult.), and the performances imparted unmixed delight to every one present. The first part consisted entirely of Sacred music, the second of Italian, and the third of English—an arrangement which, taken in connexion with the excellence of the pieces selected, reflects much credit on the taste and judgment of Mr. Lingard. Miss Birch, in the first part, charmed the audience with her brilliant execution of the song, "From Mighty Kings," and in the second and third by her matchless sweetness in the Aria "Stanca di piu," and "Go, forget me;" in both of which she was *encored*. Miss Hawes, in the song from St. Paul, "But the Lord is mindful of his own," in the Aria, "Paga fui," and the Ballad, "I'll speak of thee," was all that could be wished. She was loudly *encored* in the last named. Mr. Phillips in the Motett, "O Lord, have mercy upon me," the Aria, "Non piu andrai," and the songs of "The Sailor's Journal," and "Shalle I wastynge in despayre," afforded the highest gratification to his hearers. He was *encored* in the three latter; and the enthusiastic plaudits which burst forth from all parts of the room at each conclusion of the "Sailor's Journal," brought to mind that fine old English spirit which pervaded the country in the stirring times of our great naval triumphs. Mr. Lingard, in the Aria "Udite, tutti udite," was very effective. He exhibited much taste and execution, as well as comic humour, and was deservedly *encored*. The duets, trios, and quartets, were generally excellent, particularly the glee by Miss Birch, Miss Hawes, and Mr. Lingard, "Blow, gentle gales," which was rapturously *encored*; the duet by Miss Birch and Mr. Phillips, "Haste, my Nanette," which was most beautifully sung and enthusiastically applauded; and the duet by Miss Birch and Miss Hawes, "Meet again," which surpassed description. The performances of Mr. Peter Jay have often been commended, and give promise that the time is not far distant when he must rank as one of the first violoncellists of the age. His tone is sweet and powerful, his execution brilliant and perfect, and throughout he displayed the mental resources of a man of genius, and the dexterous capability of a finished artist. The Concert proved one of the greatest musical treats ever offered to the inhabitants of this city.

## ISLE OF MAN.

The tenth Subscription Concert of the Douglas Choral Society took place on Monday evening (the 19th ult.) Since the last concert the society has received the patronage of the Right Rev. the Lord Bishop of the diocese, who in the kindest manner intimated to the deputation who waited on him his concurrence in the designs of the society, and his wishes for its prosperity. The concert was well attended, and the performances in general were satisfactory. The occasional overture was executed with a taste and effect which were surprising in so limited an orchestra. A beautiful Andantino movement on the clarinet, by Mr. Clucas, was received with great applause, and the powerful contra-basso accompaniment of G. H. Wood, Esq., was on this occasion performed with more than usual brilliancy. The choruses in the first part were correctly given, and it is very gratifying to observe the gradual and steady improvement of the aspiring vocalists, under the able management of Mr. Webbe. The selection from "The Creation," which composed the second part, was less successful, which is not

surprising, considering that the music of Haydn greatly depends on a combination of instruments and voices, such as, it is to be feared, can never be obtained in this island. The style in which Mr. Hogg gave the fine air, "And God saw the light," demands every praise; and, indeed, the whole performance was extremely creditable to those engaged in it.

#### CHURCH STRETTON.

The three Misses Williams gave a Concert on Wednesday in the Town-hall to a numerous audience, and received the applause and approbation their talents so justly merit. The selection consisted of several choice pieces; amongst others, the trio, "Night's lingering shades," from Spohr's "Azor and Zamira," and duet, "May morning," by E. J. Hopkins, both of which received an unanimous encore. Miss Martha Williams sung, "When will ye think of me?" composed by her brother, and did justice to a very effective song; the other pieces were well selected and well performed, particularly Mr. E. J. Hopkins's performance on the pianoforte of the "Variations de Concert, L'Élisme d'Amore, Henselt," which gave him the opportunity of exhibiting his great command over the instrument, rapidity of execution, and refined taste and judgment, which was duly appreciated by the audience in their unanimous rounds of applause.

#### Miscellaneous.

**SOCIETY OF BRITISH MUSICIANS.**—The general meeting on Saturday last was adjourned till Saturday next, in consequence of the lengthened discussion which took place on certain changes in the laws and regulations. We regret to learn that the purpose of one of these changes is to sanction the introduction of foreign music in the future concerts of this hitherto National Society; a measure utterly at variance with its constitution and principle. If too late to put a veto on this most impolitic law, we trust some spirited member or members will procure the passing of a resolution to nullify the mistake into which the committee, and those of the society who were present on Saturday last, have been misled by prejudiced critics and unwise counsellors; and that we may still retain one nobly solitary institution for the chivalrous defence of native art and artists.

**HER MAJESTY.**—It is well known in Germany that her Majesty Queen Victoria of England has composed the music to two of Schiller's exquisite ballads, "To Emma," and "The Boy at the Brook." She is also an excellent performer on the harp; and, according to a letter received from Staudigl, she accompanied him on the harp on two occasions, when he sung at Buckingham Palace.—*German Paper.*

**MUSICAL TASTE AT GLOUCESTER.**—It will scarcely be credited, and yet it is literally true, that on no one day of the late festival were 200 inhabitants of Gloucester present at the performances in the Cathedral, and scarcely half that number at either of the concerts in the Shire-hall. More than this: some families actually set out on autumnal tours just prior to the meeting, and remained absent until it was over. We regret still more to add, that many of the leading families in the county who have hitherto patronised and supported these meetings, and have made a point of countenancing them by their actual presence, were absent on the recent occasion.—*Gloucester Journal.*

**MISS AUSTIN.**—This young lady, who performed at Covent Garden Theatre about two years since, with considerable eclat, has since been studying in Italy under the most approved masters of the *bel canto*; and made a most successful debut at the Scala Theatre, in Milan, on the 8th September. The Italian journalists are extremely commendatory of the talents of our fair countrywoman, and confidently anticipate for her a high artistical career.

**SHREWSBURY.**—The musical festival to take place under the direction of Mr. Bishop, will be at Shrewsbury, and not at Salisbury, as inserted by mistake in our journal last week; it will be held on the 10th and 11th of November, and will consist of performances both of sacred and secular music. A very splendid concert room has recently been erected at Shrewsbury, and a highly respectable choral society has existed there for many years.

**PRESTO MOVEMENTS.**—Signor F. Lablache sung at Newcastle-upon-Tyne, on Monday evening, the 20th ult., and on Wednesday morning, the 22nd, he was chanting at a concert at Tunbridge Wells, (having rested one night in London,) a distance exceeding three hundred miles.

**M. LAPORTE.**—There are, we understand, a variety of opinions respecting the age of M. Laporte, late manager of her Majesty's Theatre; many thought him upwards of fifty, others but forty seven or eight; we can state, on very good authority, that he was only in his forty-third year.

**THE MUSICAL ANTIQUARIAN SOCIETY** will hold a General Meeting on Monday, November the 1st, in the rooms belonging to the Royal Society of Musicians, Lisle-street, Leicester-square; the use of which has been granted for that purpose.

**WHO IS TO BE THE MANAGER OF THE OPERA HOUSE?** This is the universal question—several have been installed by *Rumour* in the vacant throne of the Lyric Empire—amongst others, Mr. Seguin, for many years secretary to M. Laporte, and others, and M. Laurent of the Promenade Concerts, who was a partner of Laporte at his original starting. However, nothing has been, or is likely to be done for some time; for the affairs of the Italian Opera House are in such a complicated state, that it is by no means an easy thing to ascertain who has the power to let it. A Mr. Lumley, a wealthy solicitor, it is said, has the greatest interest in it; and Mr. Beale, of the firm of Cramer, Addison, and Beale, has been named as most likely to become the lessee.

**M. JULLIEN** and a select portion of the *ci-devant* Drury Lane orchestra are gone to Brighton, with a view of giving concerts *à la Promenade*.

**THE LONDON PROFESSIONAL CHORAL SOCIETY** assembled on Friday last, at the Hanover-square Rooms, when Mr. G. F. Harris was re-elected honorary conductor, and Mr. Ashton, honorary secretary. The Society will meet for practice once a week (on Tuesdays) during the winter.

**NATIONAL SINGING ASSOCIATION.**—A society under this title has been recently formed, with a view to the gratuitous instruction of the working classes in vocal music, under the superintendence of the celebrated M. Mainzer, whose labours in Germany and France have been attended with such extraordinarily successful results, and who liberally volunteers his indefatigable services in the cause. Already several schools have been opened in the metropolis, and some hundreds of all classes and ages have become pupils—the plan of the Association is to extend the benefits of M. Mainzer's admirable simple system throughout the country—need we urge the co-operation of all patriotic and well-intentioned persons?

**PHILHARMONIC SOCIETY.**—We inadvertently omitted to state last week, the election of Mr. Calkin to the office of director, *vice* Mr. Moscheles, resigned. The list of directors is now,—Messrs. Anderson, W. S. Bennett, Blagrove, Calkin, T. Cooke, F. Cramer, and Lucas. There is much sterling stuff in this conclave, and the Philharmonicists may reasonably anticipate a stirring season.

### MUSIC OF THE WEEK.

Promenade Concerts at the Lyceum Theatre—every Evening.

### WORKS RECEIVED FOR REVIEW.

"Songs of Charles Dibdin," part II. "Pianoforte Studies of Henry Bertini, jun.," part II.—C. Potter. "Grand Pianoforte Studies by F. Hiller," part II.—C. Potter. "Souvenir d'Autriche," Violin—B. Molique. "Le Delizie dell' Italia," Guitar and Piano, No. 1.—L. Schulz and A. Clinton. "Mélange ou Pot Pourri; Diamans de la Couronne"—A. Adam. "Les delices des Diamans de la Couronne"—A. Adam. "Grand Galop; Diamans de la Couronne"—F. Burgmüller. "Souvenir; Diamans de la Couronne"—F. Kalkbrenner. Overture; Diamans de la Couronne"—T. Labarre. "First Quadrille; Diamans de la Couronne"—Musard. Quadrille; La Reine Catarina"—Musard. "The Tuscan Maidens' Song"—Edward Clare. "The Choralist"—Henry Bussell. "L'Ecole des Expressions"—C. Czerny. "Die Nachtlichen Wanderer," Walzer—Joseph

Lanner. "Deutsche Lust oder Donan ohne text," Walzer—Strauss. "Napoleon Quadrilles"—Musard. "Polichinelle Quadrille"—Musard. "Benedictus," from a Mass, No. 1.—Pio Cianchettini. "Think not that thou art all alone"—Pio Cianchettini. "Evening's Daughters," Canzonet—Pio Cianchettini.

## TO CORRESPONDENTS.

IN answer to numerous applications and complaints from our provincial friends, it is respectfully stated that the "MUSICAL WORLD" is published EVERY THURSDAY, AT TWELVE O'CLOCK, so that London readers may be supplied in the course of the afternoon, and country Subscribers will receive their copies by the same evening's post, or through their respective agents in the district where they reside.

The terms of subscription for stamped copies, which ensures the most punctual delivery, are—sixteen shillings per annum, or four shillings per quarter, paid in advance. Parties requiring a single number may receive it promptly per post, by enclosing a four-penny piece in their order, *post paid*, to the office of the Journal in London.

Correspondents are requested to observe, that all letters for the Editor, Works for Review, &c., must henceforth be sent, post and carriage free, to the care of Mr. H. Cunningham, at the MUSICAL WORLD OFFICE, No. 1, St. Martin's Place, Trafalgar Square; many delays and disappointments having occurred through their being addressed to the former publishers. It is also necessary to notice, that communications received after Tuesday cannot be available for the current week's number.

"Mrs. Lambe" is thanked for her obliging compliment.

"J. W. H." is welcome home again.

"J. F."—The verses are respectfully declined.

"Our Old Correspondent."—We prove our estimate of his assistance by the freedom with which we tax it.

"Mr. Beal."—We expect his enclosure.

"Mr. Ashton."—We feel the compliment, as an acknowledgment of willing service done rather than a bribe for future endeavours.

"No Friend to Il-liberality."—We regret the extreme personality of our correspondent's note, which alone prevents its insertion; the facts are all too notorious, but the "truth is not to be spoken at all times," at least it should not be invidiously spoken. Perhaps our correspondent will re-model the subject.

## LIST OF NEW PUBLICATIONS.

## PIANOFORTE.

Müller's (A. E.) First Exercises, books 3 and 4 - - - - - Boosey  
Bertini.—Ma Normandie, varied - - - Ditto  
Plachy.—Delices des Operas de Donizetti, op. 95. No. 1, Anna Bolena; No. 2, Elisire d'Amore; No. 3, Fausta - - - Ditto  
Ditto.—Homage à Madame Eugene  
Tadolini, Rondino on an Air of L. Ricci, op. 96 - - - - - Ditto  
Kalleivoda.—Waltz, op. 27, for two performers - - - - - Ditto  
Mühlenfeldt.—3 Romances for piano solo  
Ditto.—Les Sœurs, 3 Rondos, ditto - - - Ditto

## VOCAL.

Bellini.—"As I view these scenes so charming," from La Sonnambula, with guitar accompaniment - - - Ditto  
Ditto.—"Do not mingle one human feeling," ditto - - - - - Ditto

## MISCELLANEOUS.

Le Delizie dell'Italia, 18 modern Italian melodies, arranged for cornet and piano, by Koenig - - - - - Wessel  
Book 8 of Wessel and Co.'s Collection of Studies, Exercises, &c., by J. J. F. Dotzauer, for the violoncello, being 12 Progressive Exercises, op. 120, book 1 - - - Ditto

Book 9 of ditto ditto, being book 2 of the same work - - - - - Wessel  
Les Fleurs, No. 5, Duo on Anna Bolena, by Lemoine and Lagoanere, for violoncello and piano, in E flat - - - Ditto  
Les Fleurs, No. 6, Duo on Elisa é Claudio, by Lemoine and Lagoanere, for violoncello and piano, in C - - - - - Ditto  
Les Bijoux, No. 5, Souvenirs de Capulet, by Diabelli, book 1 for violoncello and piano - - - - - Ditto  
Musard's Quadrilles, Napoleon - - - Cocks  
Ditto ditto Polichinelli - - - Ditto  
Ditto ditto Krakoviack - - - Ditto  
Ditto ditto Cent Suisse - - - Ditto  
Ditto ditto Grande Bretagne - - - Ditto  
Lanner's Pulses of Life Waltzes - - - Ditto  
Ditto Military Waltzes - - - Ditto  
Ditto Nightly Travellers' Waltzes - - - Ditto  
Labitzky's Albion Walzer - - - - - Ditto  
Ditto Albert Walzer - - - - - Ditto  
Strauss' Danube Walzer - - - - - Ditto  
Ditto Electrical Sparks Waltzes - - - Ditto  
Dotzauer.—Op. 137, No. 3, easy pieces for violoncello and pianoforte - - - Ewer  
F. A. Kummer.—Op. 69, Trois morceaux de Salon, for violoncello and pianoforte - - - Ditto  
A. B. Fürstenau.—Op. 135, No. 1, Rondino on themes of Reissiger, for flute and pianoforte - - - - - Ditto  
H. Cramer.—Souvenirs de Donizetti, on themes from L'Elisir d'Amore, for pianoforte - - - - - Ditto



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THE new Opera of *LES DIAMANS DE LA COURONNE*, composed by AUBER, is pronounced by the Parisian Public to be the best that has proceeded from the pen of that popular composer. WESSEL and STAPLETON, having purchased the copyright from AUBER, beg leave to announce the following pieces which are now ready for sale:—THE OVERTURE, arranged as a solo for the pianoforte by LABARRE.\* A First set of Quadrilles, by MUSARD.\* A second set of Quadrilles, called *LA REINE CATARINA*, by MUSARD.\* *Souvenir des Diamans de la Couronne*, by KALKBRENNER. *Melange ou Pot Pourri elegant*, by ADOLPHE ADAM. Grand Galop en forme de Rondeau, by BURGMULLER. Six Petit Airs, (easy) by ADOLPHE ADAM. The overture for ORCHESTRA or MILITARY BAND. First and second sets of Quadrilles, by MUSARD, for ditto. Favourite airs for flute solo, arranged by CLINTON. Also the overture and first and second sets of Quadrilles for two PERFORMERS on the pianoforte. Various other arrangements by eminent authors in quick succession.

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[Turn over.]

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Two New SONGS, the poetry by **SWEETLEY**, the music by **LOUISE BENDIXEN**—No. 1. **MY FAINT SPIRIT**; No. 2. **AS THE MOON'S SOFT SPLENDOUR**. N.B.—For a review of the above, see **THE MUSICAL WORLD and THE ATLAS**.

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